

The Impact of Islamic Ideology in the Society Based on Pottery Designs of Islamic Middle Ages

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Abstract: *The art of pottery in the Islamic Middle Ages along with other arts is one of the most beautiful and important manifestations of Islamic teachings that has affected all aspects of human life; theology, attention to the universe, goodness and humanity are constantly commanded. In this research, an attempt is made to determine the extent of the effect and type of those teachings by studying and classifying the motifs and decorations of pottery of the Islamic era based on the concepts of Quranic verses. The type of analytical-descriptive research and the method are field work and library research. After classifying the verses of the Islam, the designs and decorations of the art of the Islamic period and matching them with each other, a logical analysis of the findings is conducted. The aims of the research include: separating the types of motifs and decorations of works of art related to the Islamic period influenced by the themes of Islamic ideology and finding the extent of these effects. Questions such as the effect of the Islamic ideology on the pottery decorations of the Islamic era and their types will be addressed. The purpose of addressing the Islamic teachings on pottery was answered assuming religious beliefs, philanthropy and the taste of pottery artists.*

Keywords: *Islamic ideology, motifs and designs, Islamic Middle Ages pottery*

Introduction

The art of pottery has always been considered because of its wide application in daily life and its relationship with different sections of society. Among lasting works, there are the works of different ethnic groups and nations, which contain valuable information of the creators, intentions, beliefs, tastes, and many literary and religious points. There is a deep connection between pottery in the Islamic era and Islamic teachings derived

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from Quranic verses. The deepest connection between Islamic art and the Qur'an is of another kind, and it is not in the appearance of the Qur'anic word, but in fact it is a gem free from forms and appearances that benefits from the source of divine existence and its oneness.

Problem statement

The art of pottery in the Islamic Middle Ages rose due to the increasingly advanced approach of Islamic teachings to promote science, followed by those works of order and balance and the use of astronomy. Using constellations and their symbols merging with mythological stories referring to historical events, while employing Quranic-Islamic teachings in regard to the nature, environment and its manifestations, good deeds and people-friendly attitudes with good prayers and advice by using various decorations is important. During this period, with the creation of seminal centers for the production of pottery and mass requests, artists from different regions paid attention to the subjects of literary books such as *Shahnameh* and *Khamseh Nezami* stories; historical and religious subjects such as the Ascension of Prophet Muhammad and the story of kings and correlated events were also engraved on many beautifully glazed and colorful pottery of this period. Each of the centers of pottery production had its own style, but at the same time, due to the special beauty and genius of artists, they have sometimes influenced each other.

Research background

Research projects related to the effect of different teachings on Middle Ages pottery include: Akram Najafipour and Forough Matiei's 2010 examination of the effect of literature on pottery and Simorgh's role in it¹, Majid Tarikhani's 2013 research on the effects of verses of God on Iranian-Islamic works of art; and Seyyed Rasoul Mousavi Haji, Morteza Ataei and Maryam Asgari's 2015 study on the poetic inscriptions of Timurid and Safavid pottery.

Objectives and necessity of conducting research

The present study aims to identify the concepts of Islamic pottery designs in the Middle Ages, the degree of influence of the verses and teachings of the Holy Quran, common themes between the two topics and the classification of Quranic-Islamic teachings used in pottery as motifs and designs. Attention is given to Islamic teachings and the mystery, variety and beauty of the decorations on medieval Islamic pottery, incoherence, diversity and commonalities between Quranic-Islamic concepts with pottery designs of

¹ Akram Najafipour, Forough Matiei, *The Effect of Literature on Pottery Motifs of the Islamic period with Emphasis on the Role of Simorgh*, 2010, pp. 110-114.

this period which are very dense and diverse. Moreover, we aim at removing the ambiguity in between, hence the need for this research.

Questions and Hypothesis

1- What are the commonalities of designs (motifs and inscriptions) of pottery with Islamic teachings and what are their types?

2- What was the purpose of the potters' treatment of Islamic teachings and their recommendations on pottery?

Hypotheses: Decorations include subjects such as historical events and stories, nature and its beauties, the world of divinity and the purpose of using these motifs; religious beliefs, philanthropy, understanding the law of nature and the creativity of pottery artists.

Research method

This article is research-based of the analytical-descriptive type and the method consists in field research and data collection and then the next stage is library research and implementation and analysis of Islamic teachings from Islamic verses to pottery designs. Thus, in the beginning, the generalities of pottery designs from the Middle Ages are determined and the Islamic teachings related to them are selected, and finally, the designs are classified in accordance with Islamic teachings and the information obtained from them is analyzed.

Theoretical foundations

To find the effects and connections between several subjects, one must first pay attention to their nature of existence.

Religion as a belief and way of life and art as a physical and material manifestation of beliefs and convictions, have long played a role in giving meaning to human life. Religions have guided and expressed human beliefs about the beginning and end of life, they determined the right path and how to reach the ultimate goal of human life. Religious values, as nurturers of art, have incentivized man to create space, form and body, which has helped him to better understand his beliefs and led him to spirituality and perfection. Thus, there has been a connection between religion and various levels of art. Ever since man knew his Creator, worshipped Him to feel close to Him, he has used the form of movements to express his desires and to meet his needs to change the form of matter and prepare it for use in order to reach perfection. Man was given the truth inside the world, which is beyond his senses, and to introduce himself to this truth, he creates works of art. He spoke of these times as creating the first signs of religious art².

² Mohammad Naghizadeh, *Fundamentals of Religious Art in Islamic Culture, Fundamentals and Intellectual System*, 2008, pp. 55-56.

Pottery is one of the most important and oldest human handicrafts that has remained stable since its beginning. Pottery products have a special value. Art, religion, and finally the history and relationship of nations with each other³; Pottery as an element that is inextricably linked with art and everyday human life, in the best possible way, can express the relationships and commonalities of different lands and reveal how these connections or similarities brought them together⁴. The potter artist pays attention to nature and the life of the work, in addition to the essentialist aesthetics; he is also interested in existence and, according to Wright, for the artist there is no aesthetic source as far as understanding the law is concerned. Nature is not productive, inspiring or useful⁵.

Medieval Islamic pottery

The pottery of this period is divided into two groups in terms of style with the period of 5-7 AH and 7-9 AH and later, and its types include: unglazed, plain glazed, glazed, carved and glazed. The engraved and painted pattern, painted under the glaze, is painted on the glaze⁶; glazed pottery is in the form of hand-held jars, small jars, drinking troughs, and small straps.

Analysis of Islamic pottery designs from the Middle Ages based on Islamic ideology taken from Quranic verses

The potters of the Islamic era used different ideas and creations for their patterns, motifs and designs of pottery.

To better analyze and understand the effect of Islamic teachings (taken from verses of the Qur'an) based on pottery designs, several perspectives can be used:

Verses related to walking in nature, paying attention to beauty and envisaging it as a manifestation of Gods existence

More than 750 verses of the Qur'an command to walk in nature and pay attention to its beauty as a manifestation of God.

1- Testifying to the manifestations of nature such as: (وَالَّتَيْنِ وَالزَّيْتُونَ) Oath to figs, witnessing by the olive. (وَطُورِ سَيْنِينَ) "Sinin" is the name of a mountain. I Oath to the mountain.

2- "Verses" for knowing nature as a sign: in verse 164 of Surah Al-Baqarah, it is stated: and the water that God sent down from the sky and

³ Mohammad Yousef Kiani, *Iranian Pottery Study of Iranian Pottery in the Prime Minister's Collection*, 1978, p. 3.

⁴ Seyed Rasoul Mousavi Haji, Morteza Ataei, *Study of Collections of Samples of Sistan Pottery*, 2010, p. 335.

⁵ Frank Lloyd Wright, *For the Advancement of Architecture*, 1992, p. 18.

⁶ Mohammad Yousef Kiani, *op. cit.*, p. 3.; Faeq Tohidi, *The Art of Pottery*, 2003, p. 258.

revived the earth after death and spread all kinds of creatures in it, are signs of God's pure nature and His Unity

3- Using the elements of nature in the naming of Surah Al-Quran such as: Surah Al-Baqarah, Ra'd, Nahl, Ankabut, Fajr, Hadid, Tin, Ma'idah, An'am, Anfal, which includes desert, forest, sea and lake. In Surah Al-Wasif and in Surah Al-Jumu'ah, there is mention of the glorification of heaven and earth for God.⁷ Verses related to taming nature for man by God: verses 32 and 33 of Surah Ibrahim, verses 12. He mentioned 14 surahs of Nahl, verses 20 and 29 of surah Luqman, verse 65 of surah Hajj and verse 12 of surah Jathiya. Journey in nature and attitude to it: (Surah Ankabut, verse: 20) Creation of beings from water (Surah Anbiya, verse: 30, Surah Noor, verse 45, Surah An'am, verse: 99 and Surah A'raf, verse: 57), Creation of the world (Surah Supreme, verses: 1-5) and Surah Hood, verse: 7)⁸ and resurrection: (Surah A'raf, verse: 57, Surah Romans, verses: 19 and 50, Surah Reward, verse: 95, Surah Fatir, verse: 9 and Surah Jathiya, verse: 5) This issue has been mentioned⁹. The manifestation of thought in nature, for example, with animal motifs created from the oldest motifs used by humans on pottery, which refers not only to the aspect of design, but also sometimes expresses hope, fear or recourse to a force to combat the dangers of nature and life. Expressing religious beliefs and myths, these specific values and beliefs turned the designs into conventional and symbolic signs¹⁰. Plant motifs in the form of Arabesque motifs and scroll flowers and foliage were generally painted in yellow, green and brown on pottery¹¹. The faces of animals or humans are beautifully embossed among the plant designs. The gardens and orchards depict the surrounding nature and even the world of divinity as beautifully as possible (Table 1, Fig. 1, 2, 3, 4, 5 and 6).

Table 1- The first group of pottery designs of Islamic Middle Ages taken from walking in nature.






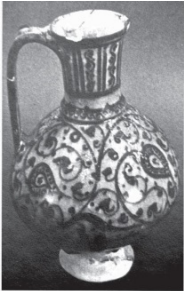
⁷ Seyedeh Zahra Etesami, Susan Al-Rasoul, *Surahology of Mustahabt*, 2009, p. 44.

⁸ Seyedeh Zahra Etesami, Susan Al-Rasoul, *op. cit.*, pp. 44 and 49.

⁹ Seyyed Mohammad Hussein Tabatabai, *Tafsir Al-Mizan*, 1995, p. 120.

¹⁰ Mohammad Mortezaei, Neda Sedaghatizadeh, *Study of Animal Motifs of Ancient Pottery in Gorgan (Jorjan) in the Islamic era*, 2012, p. 48.; Mohammad Khazaei, Sheila Samavaki, *Study of the Role of Birds on Iranian pottery*, 2001, p. 8.; Obeydollah Sorkh Abi, Maryam Mastalizadeh, Samad Parvin, *Development and Evolution of Bird Motifs on Iranian's Crockery of the Middle Ages of Islam (5-9 centuries A.H.)*, 2020.

¹¹ Faeq Tohidi, *op. cit.*, p. 264.

		
<p>Fig 1 - Seljuk plate of 5th century AH</p>	<p>Fig 2- Radial plan and garden¹²</p>	<p>Fig 3 - Seljuk pottery 5 AH, with the role of fish</p>
		
<p>Fig 4 - Seljuk period Northwestern Iran</p>	<p>Fig 5 - Spring Flowers Design, Medieval Islamic Pottery¹³</p>	<p>Fig 6 - Ilkhani pottery¹⁴</p>

Light, wheel as manifestations of nature and resurrection in nature

There are mentions of the manifestations of nature as “verses” and the signs that guide and prove the existence of God. Verse 164 of Surah Al-Baqarah, also refers to verses such as "And Allah is the light of the heavens and the earth" (Surah Noor/ verse: 35)¹⁵. The names of the surahs of the Qur'an are derived from the manifestations of nature: light, sun, moon, star, ghashiyah, dawn and night indicate its importance. Designs related to the

¹² Nafiseh Mousavi, Mohammad Ali Rajabi, *Study of the Method of Design and Placement of Decorative Patterns in Painted Pottery of the Patriarchal Period*, 2008, p. 70.

¹³ Marilyn Jenkins, *Islamic Pottery: A Brief History*, 1983, p. 17.

¹⁴ Marilyn Jenkins, *op. cit.*, p. 68.

¹⁵ Seyedeh Zahra Etesami, Susan Al-Rasoul, *op. cit.*, p. 50.

manifestations of nature on medieval Islamic pottery are engraved in two forms, the former is the shape itself and the latter are the symbols related to these elements of nature, including motifs of animals or mythical creatures. On Islamic art arrays, some consider the sphinx to be a symbol of the sun and (probably) the Sagittarius constellation (Table 2, Fig 1). On the golden pottery of Kashan, sphinxes and harps are located on both sides of the abstract tree with a light ring around the head (Table 2, Fig 3)¹⁶. About astronomy: constellations, the carved owl is in the shape of two fish (Table 2, Fig 5), which are connected to each other from the tail¹⁷. The container inside the circles (Table 2, Fig 4) and the other enamel bowl of the Seljuk period of the Metropolitan Museum (related to the center or north of Iran) with the role of the Twelve Eclipses¹⁸.

Table 2 - The second group of pottery designs of Islamic Middle Ages taken from the manifestations of nature

		
<p>Fig 1-. Aqkand type earthenware bowl with a possible motif of the Sagittarius constellation¹⁹</p>	<p>Fig 2 - Seljuk Garous bowl with cow motif, Cincinnati Museum²⁰</p>	<p>Fig 3- Golden bowl²¹</p>

¹⁶ Hossein Abed Doust, Mehdi Kazempour, *Riziba, the Continuation of the Life of Ancient Sphinxes and Harps in the Art of the Islamic Era*, 2009, p. 83.

¹⁷ Parviz Varjavand, *Exploring the Maragheh Observatory and a Look at the Background of Astronomical Knowledge in Iran*, 1987, pp. 442-443.

¹⁸ Nasrin Beyk Mohammadi, Sepideh Moradi Mohtasham, *Comparative Study Pottery Motifs of Islamic Middle Centuries with Constellations*, 2018, p. 129.

¹⁹ Hossein Abed Doust, Mehdi Kazempour, *op. cit.*, p. 85.

²⁰ Nasrin Beyk Mohammadi, Sepideh Moradi Mohtasham, *op. cit.*, p. 135.

²¹ Hossein Abed Doust, Mehdi Kazempour, *op. cit.*, p. 82.

		
<p>Fig 4- Seljuk golden pottery, Kashan with the design of the twelve constellations²²</p>	<p>Fig 5 - Saveh Seljuk enamel bowl, fish and star motif²³</p>	<p>Fig 6 - Seljuk Enamel Bowl of the Metropolitan Museum²⁴</p>

Literary advice and prayers of goodness and benevolence for human beings towards each other: adapted from Islamic teachings

In several chapters of the Qur'an, such as: Surah Hadid, charity and piety are commanded, which causes the forgiveness of sins and the doubling of God's mercy and attention. It is also recommended to entrust matters to God in the verses on trust (Surah Al-Imran, verse: 173 and Surah Al-Ma'ida, verse: 10). Surah alhadid, verse: 28,²⁵ and again in Surah Taghabun also calls for charity for the pleasure of God. Another feature of the Qur'an is the educational and spiritual goals that God has provided for people to enjoy the light of the verses of the Qur'an²⁶. Both inscription decorations and human and animal designs are drawn on the pottery. In the fourth century AH, the hadiths and sayings of the elders were proverbs, a wish for happiness and blessings of wealth and prosperity for the owner of the vessel, "Al-Barakah, Wal-iman, Saadah, and the joy of companionship" and sentences with the theme of trust in God (Tables 4, Fig. 1, 2 and 4)²⁷ or poems on health for the owner of the vessel (Fig 5) and sometimes refer to a verse (Fig 3). Verses 257 (Surah Al-Baqarah verse of Al-Kursi), verses 27 and 28 of Surah Sajdah and verse 48 of Surah Al-Rum are engraved on the shoulder of the vessel²⁸ (Table 3, Fig. 3).

²² Nasrin Beyk mohammadi, Sepideh Moradi Mohtasham, *op. cit.*, p. 129.

²³ Ahmad Salehi Kakhki, Mitra Shateri, Solmaz Mansouri, *Study of Saveh Enamel Pottery Motifs in the Sixth and Seventh Centuries AH Based on Samples from the Metropolitan Museum*, 2010, p. 10.

²⁴ Nasrin Beyk Mohammadi, Sepideh Moradi Mohtasham, *op. cit.*, p. 130.

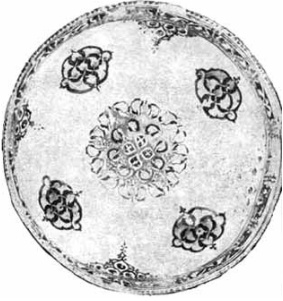





²⁵ Seyyed Mohammad Hussein Tabatabai, *op. cit.*, p. 292.

²⁶ Toshi Hiko Izutsu, *God and Man in the Qur'an*, translated by Ahmad Aram, Tehran: Islamic Culture Publishing House, 1989, p. 4.

²⁷ Charles Wilkinson, *Color and Design in Iranian Pottery*, 2000, p. 137.

²⁸ Majid Sarikhani, *Research in the Effects of Divine Verses on Iranian-Islamic Works of Art*, 2013, p. 74.

Table 3: The third group of literary designs: benevolence and prayer on pottery of Islamic Middle Ages

		
<p>Fig 1- Enamel bowl with the inscription of Al-Dawlah and health and blessings, Rey 6th century AH, National Museum of Iran</p>	<p>Fig 2 - Seljuk lapis lazuli with the prayer inscription of honor and happiness, Gorgan, Minialis Art Institute</p>	<p>Fig 3- Seljuk pottery of the National Museum with the inscription of Al-Kursi verse²⁹</p>
		
<p>Fig 4 - Bowl with Thuluth Script prayer for health and blessings, patriarchal museum of "Dar al-Athar Islamic Kuwait"³⁰</p>	<p>Fig 5 - Tang with the inscription of the poem of health and blessings for the owner of the dish, Gorgan, 5th century AH, National Museum of Iran</p>	<p>Fig 6 - A thermos with a molded pattern and the text of the water that makes me happy, Saveh, 6th century AH, National Museum of Iran</p>

²⁹ Majid Sarikhani, *op. cit.*, p. 74.

³⁰ Nafiseh Mousavi, Mohammad Ali Rajabi, *op. cit.*, p. 73.

Attention to beauty and order in the designs and decorations of medieval Islamic pottery taken from order and balance in nature

The categories of Qur'anic verses pay attention to the order and balance of nature and the universe, as well as to the purposefulness of creation and to realize the existence of the essence of the systematic and purposeful Creator. “*إِنَّ فِي خَلْقِ السَّمَاوَاتِ وَالْأَرْضِ وَخِلَافِ اللَّيْلِ وَالنَّهَارِ لَآيَاتٍ لِّأُولِي الْأَلْبَابِ*”: Indeed, in the creation of the heavens and the earth and the alternation of the night and the day, are signs for those of understanding (surah Al-Imran, verse: 190).

أَلَمْ تَرَ وَآلَمْ تَرَ: *أَلَمْ تَرَ وَآلَمْ تَرَ* كَيْفَ خَلَقَ اللَّهُ سَبْعَ سَمَاوَاتٍ طِبَاقًا: Do you not see how He created the seven heavens in an orderly and harmonious manner? (Surah nouh, verse:15).

الَّذِي لَهُ مُلْكُ السَّمَاوَاتِ وَالْأَرْضِ وَلَمْ يَتَّخِذْ وَلَدًا وَلَمْ يَكُنْ لَهُ شَرِيكٌ فِي الْمُلْكِ وَخَلَقَ كُلَّ شَيْءٍ فَقَدَرَهُ تَقْدِيرًا: He to whom belongs the dominion of the heavens and the earth and who has not taken a son and has not had a partner in dominion and has created each thing and determined it with (precise) determination (Surah Furqan, verse: 2).

“*إِنَّا كُلَّ شَيْءٍ خَلَقْنَاهُ بِقَدَرٍ*”: Everything in the creation of the world is based on order and justice, and everything has been created in the necessary way (sureh Qamar, verse: 49), Symbolic, cosmic, and philosophical concepts are intertwined. Geometric patterns include several groups of geometric shapes or designs, framings, and frames, combined with other motifs such as plants, animals, and inscriptions to create balance and symmetry. Designs and proportions are beauty and order in pottery³¹. The numbers are distinct from each other, their environment is marked by their side lines, and they are shaped and colored. The artists of this period have created works based on the human aesthetic sense with the interest for the ideal geometry that lies in this proportion. They look beautiful and pleasant. In addition, more than two colors were used to paint, usually green, brown, indigo and especially yellow gold. Yi and brown were employed to emphasize patterns and gave them a raised state.

Some Seljuks sgraffito pottery was designed with motifs or nested frames (Table 4, Figures 1, 2, 3, etc.) and some potteries were designed in the style of Kashan and Sultanabad glazing and radial design (Table 4, Figures 4, 5, and 6).

³¹ Mehdi Makinejad, *Centralism, Symmetry and Repetition in Traditional Iranian Arts*, 2013, p. 104.

Table 4 - The fourth group of designs related to order and balance on Islamic pottery of the Middle Ages

		
<p>Fig 1- Aq Kand style pottery³³</p>	<p>Fig 2 – Garous style with the design of circles and flames, 5-6th century AH, Reza Abbasi Museum</p>	<p>Fig 3 - Siloto technique bowl, Islamic Middle Ages, Metropolitan Museum³²</p>
		
<p>Fig 4- Radial plan, probably of Kashan³⁶</p>	<p>Fig 5- Cross design of the patriarchal plate of the Victoria Albert Museum³⁵</p>	<p>Fig 6- Sultanabad pottery, 8th century AH³⁴</p>

Some verses refer to historical events and praise them:

The Qur'an does not explicitly name the word history, but it does make references to it, including the word "story" in verse 76 of Surah An-Naml. "إِنَّ هَذَا الْقُرْآنَ يَفْصُلُ عَلَىٰ بَنِي إِسْرَائِيلَ أَكْثَرَ الَّذِي هُمْ فِيهِ يَخْتَلِفُونَ". Indeed, this verse of the Qur'an fully expresses most of the teachings and rulings in disagreement with the "bani Israel".

In verse 26 of Surah A'raf, verse 25 of Surah Qasas, verse 5 of Surah Yusuf and in general, the word Qasas is mentioned a total of 26 times and the word myth is mentioned 9 times³⁷. This event can be seen in medieval pottery (Seljuk to Ilkhanid period). A plate in the Freer Gallery depicts the battle of

³² Marilyn Jenkins, *op. cit.*, p. 17.

³³ Ernst Grubeh, *Islamic pottery from the collection of Nasser Khalili*, 2005, p. 112.

³⁴ Mohammad Yousef Kiani, *op. cit.*, p. 15.

³⁵ Nafiseh Mousavi, Mohammad Ali Rajabi, *op. cit.*, p. 73.

³⁶ Hamidreza Rouhani, *Typology of Sultanabad Pottery Bowls in the Patriarchal Era through Analysis and Adaptation of Body Shape and Decorations*, 2014, p. 65.

³⁷ Ezzatollah Radmanesh, *Racial Styles and Theories of History*, 1991, p. 15.

armies and princes to conquer a castle (Table 5, Fig. 3), as well as the battle of Jalaluddin Kharazmshah on an enamel bowl. The Seljuk period is depicted in the National Museum of Iran (Table 5, Fig. 4). An Sgraffito bowl related to 5th century AH from Sheikh Tappeh of Urmia with the subject of the story of Zahak Shahnameh has been found³⁸ or ordinary rider motifs with an aureole around the head on a sample bowl from Saveh related to the 7th century Is H.Q. (Fig. 1). In the Baghdad school, due to helping to understand the different concepts, more designs in scientific, philosophical, medical, astronomical and historical fields were considered and were common; this was also the case in Syria, Egypt, Iran and different parts of the Islamic world. For this reason, the Baghdad school has been called by some historians, the Mesopotamian school, the Abbasid school and the Seljuk school³⁹. Seljuk artists mostly used works of Sassanid origin⁴⁰. The story of Azadeh's death in the presence of Bahram on pottery is mainly for his astronomical interpretation; sunrise and the beginning of the day and life again are engraved on the pottery. Bahram is the symbol of the rich and the sun god, whereas Azadeh is the symbol of Venus, the morning star, its expulsion and the beginning of the day (Table 5, Fig. 5 and 6)⁴¹.

Table 5 - The fifth group of designs related to historical events on Islamic pottery from the Middle Ages

		
<p>Fig 1- Enamel bowl of a horse rider, Saveh, 7th century AH⁴⁴</p>	<p>Fig 2- Sgraffito bowl, Urmia, 5th century AH. The story of Zahak⁴³</p>	<p>Fig 3- Enamel plate of the 6th century AH battle scene⁴²</p>

³⁸ Faeq Tohidi, *op. cit.*, p. 317.

³⁹ Soheila Namaz Alizadeh, Ashraf al-Sadat Mousaviller, *Analysis of the Visual and Conceptual Pattern of Free Death in Ancient Iran, Sassanid and Seljuk with Panofsky's Iconic Approach*, 2018, p. 80.; Yaghoub Azhand, *Iran's Miniature (Research in the History of Iran's Miniature and Painting)*, 2010, pp. 97- 98.

⁴⁰ Mohammad Hassan Zaki, *History of Iranian Industries after Islam*, 1984, p. 287.

⁴¹ Soheila Namaz Alizadeh, Ashraf al-Sadat Mousaviller, *op. cit.*, p. 84.

⁴² R. W. Freya, *Iranian Arts*, 1995, p. 254.

⁴³ Faeq Tohidi, *op. cit.*, p. 317.



Fig 4: Freer Gallery, Jalaluddin Kharazmshah War Scene



Fig 5- The story of Bahram and Azadeh, the Seljuk plate⁴⁶



Fig 6- The story of Bahram and Azadeh, the Seljuk plate of the Berlin Museum of Islamic Art⁴⁵

Analysis

According to the adaptation of the decorations and pottery motifs of Islamic Middle Ages with Islamic teachings and the themes of Quranic verses, five groups were distinguished. In order to find out the effectiveness of the art of pottery from Islamic teachings and analyze these divisions in detail, the following table summarizes them (Table 7).

Table 7- Matching the meanings of Quranic verses with pottery designs of Islamic Middle Ages

	Islamic ideology	Islamic pottery designs and motifs
Group 1	Examples of nature: verse 1 of Surah Tain, verses 22 and 23 of Surah Ibrahim, verses 12 and 14 of Surah An-Nahl, verses 20 and 29 of Surah An-Naml, verse 65 of Surah Al-Hajj, verse 12 of Surah Jathiya; about traveling and nature: verse 20 of Surah Ankabut; creation from water: verse 30 of Surah Anbiya, verse 45 of Surah Noor, verse 99 of Surah An'am, verse 57 of Surah A'raf, verse 15 of Surah Noah; creation of	Mostly include plant and animal designs such as: various types of pottery in Jorjan, Kashan, Saveh, Soltanabad

⁴⁴ Ahmad Salehi Kakhki, Mitra Shateri, Solmaz Mansouri, *op. cit.*, p. 9.

⁴⁵ Soheila Namaz Alizadeh, Ashraf al-Sadat Mousaviller, *op. cit.*, p. 80.

⁴⁶ *Ibidem*, p. 80.

	the world: verse 7 of Surah Hood; resurrection belief: verse 57 of Surah A'raf, verse 19 of Surah Rome; resurrection of nature and creatures: verse 50 of Surah Romans, verse 95 of Surah An'am, verse 9 of Surah Fatir, verse 5 of Surah Jathiya	
Group 2	Manifestations of nature: verse 164 of Surah Al-Baqarah, attention to the celestial bodies: verse 59 of Surah An'am and verse 6 of Surah AH; the names of the chapters of the Qur'an called the manifestations of nature: light, sun, moon, star, ghashiyah, dawn.	It includes the manifestations of nature such as: sphinxes and the sun symbol, the type of pottery of Jorjan and the like. ⁴⁷
Group 3	Literary advice, helping others, good prayers and philanthropy: verse of trust in Surah Al-Imran (verse 173), verse 10 of Surah Ma'idah and verse of Sunnah of Surah Al-Baqarah.	It includes more inscriptions and human ornaments on the pottery of Kashan, Jorjan and Sultanabad.
Group 4	Purposeful order and beauty of creation: verse 49 of Surah Qamar, verse 2 of Surah Al-Furqan, verse 190 of Surah Al-Imran, verse 15 of Surah Nooh.	It includes various rhythmic framings such as: Sgraffito pottery, Kashan pottery, Soltanabad, Jorjan, Metropolitan Museum, Reza Abbasi Museum Ministerial Complex.
Group 5	Ascension of the Prophet: Verse 1 of Surah Asra', referring to the journey on earth and paying attention to the history of the tribes Verse 18 of Surah An-Najm.	Historical events: topics such as the Ascension of the Prophet, the story of Bahram and Azadeh, the interpretation of the beginning of the day on Seljuk pottery, the Fitzwilliam Museum, the Berlin Museum of Islamic Art, the Battle of Jalal-ud-Din

Most of the plant, animal and compositional decorations are in accordance with the teachings of groups 1 and 2, i.e., paying attention to

⁴⁷ Hossein Abed Doust, Mehdi Kazempour, *op. cit.*, p. 88.

nature and the manifestations of nature; geometric patterns also serve to create works of natural manifestations in showing the resurrection and divine creations. The verse of light, of return and the like are evoked in the mind and soul of man as can be seen from the pottery of the Seljuks to the Ilkhanids of Jorjan, Kashan, Saveh and Sultanabad styles. Concepts of groups 3 and 5 show on medieval Islamic pottery as human motifs and inscriptions on subjects in the form of literary advice and good prayers of the owner of the vessel, sentences with the theme of trust in God, in fact the advice and manifestation of the verses of trust (Al-Imran, verse 173), verse 10 of Surah Ma'idah and the like.

Conclusion

In the Middle Ages of Islam, pottery was decorated by mixing literary poems, advice and prayers for the owners of the dishes in the form of beautiful and rhythmic Thuluth and Naskh script on the inside and outside of the dishes to the best of the potters' ability. It has also embodied a direct or cryptic role and design among the green, turquoise and indigo motifs and colors, the transcendent Ferdows, the sky and the world of divinity giving a new spirit to its effect; this is derived from religious beliefs and recommendations. In their works on Islamic concepts and the Qur'an, pottery artists dealt with natural phenomena such as proving the Almighty Creator, monotheism and absolute lordship of God in the universe, showing greatness, power, wisdom, knowledge and divine mercy; they have also attempted to prove resurrection and the revival of life by encouraging the use of nature and its productivity, expressing the origin of beings and phenomena, the order, coherence and full purpose of nature. Moreover, they encouraged people to have faith, piety and charity for God's sake and help others in their works; last but not least, based on their creativity and ability, they have engraved motifs, poetic calligraphy or beautiful verses on pottery.

Answers to research questions include: the commonalities of the designs are in agreement with Quranic verses and Islamic teachings in the form of five natural groups: natural manifestations, literary-prayer inscriptions, attention to the balance and system of existence and historical events. According to the obtained results, the hypotheses were completely confirmed.

PS: *Part of this research is taken from the author's doctoral dissertation entitled: "Analysis of the pattern of medieval Islamic settlements in Namin".

AH: Hijri lunar

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